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American Art News

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NEW YORK, NOVEMBER 24, 1917

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VENICE TRIUMPHANT

The remarkable painting by one of the most prominent XVIII century Italian artists, Pompeo Batoni, reproduced on this page, is of especial interest at the present moment, when all eyes are turned with poignant anxiety toward the Queen of the Adriatic, and its prophetic title—the "Triumph of the Republic of Venice"—lends an added interest to a fine work of art. The picture was ordered for the palace of the Doges about the year 1795. In 1850 it passed into the Manfrin collection, was later on sent to Trieste and thence to Vienna where it was purchased by a wealthy American diplomat who brought it to this country in 1857, in whose family it remained until a few years ago when it became the property of the present owner, who now offers it for sale. The work is in fine condition, is painted in a high color key and the many details are faithfully executed, and form a charming ensemble which recalls the French paintings of the XVIII century. Many

NEW ART FOR FENWAY COURT

Mrs. John L. Gardner of Boston, will reopen her Palace of Art, at Fenway Court, Boston, on Monday, November 26, for three days, when she will exhibit for the first time a number of valuable acquisitions. It is known that despite the war which has devastated many shrines of art abroad Mrs. Gardner has been constantly adding rare works of art to her collection. The new acquisitions to Fenway Court include, it is stated, by Nelson C. Metcalf, in the Boston "Transcript," a XII century carved stone doorway, which was brought to this country from the south of France. A wrought-iron door of elaborate design is hung between the sides of the old doorway, and is picturesque in effect. Of interest also is another stone carving representing Christ on his way to Jerusalem, an example of the XII century art which was formerly in the south of France. This stone carving is in the Spanish cloister of Fenway Court, where a group of

GARY BUYS FRAGONARDS

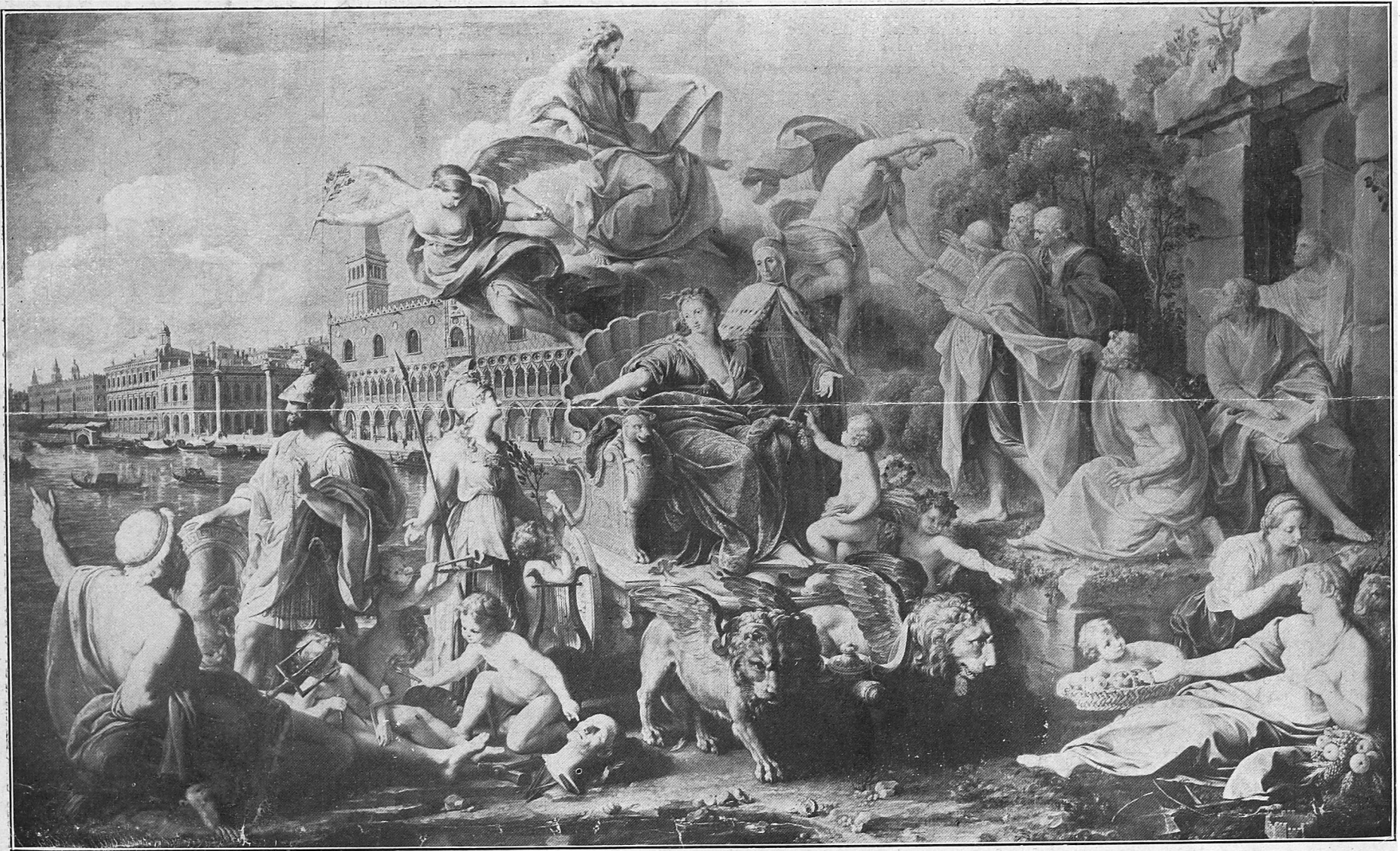
In the Nov. 1 number of "Le Cousin Pons" of Paris, the following announcement is made: "We hear from N. Y. that Judge Gary of the American Steel Trust, has recently purchased, through a N. Y. and Paris art house, four Fragonards which were in the Kraemer collection, for the sum of \$300,000. These Fragonards were shown at the exhibition of the great master's works, held some years ago at the Georges Petit Gallery."

R. A. BLAKELOCK REAPPEARS

R. A. Blakelock is comfortably settled in a private sanatorium where, owing to the Blakelock fund, he is enabled to receive every attention. He has a personal attendant who takes him on short trips. Last week he visited his friend, Harry Watrous in the Sherwood, to whom he presented a small landscape, one of his recent "expressions." The work he does at the present time, however, is not of its former quality.

CHICAGO INSTITUTE EXHIBIT

Chicago, Nov. 21, 1917. The thirtieth annual exhibition of American oils and sculptures at the Art Institute, notice of which in the ART NEWS has been unfortunately delayed by the loss of copy in the mails, is in number of exhibits the smallest and in average merit of the paintings hung, the best held for several years. Only 210 canvases have been hung, and out of that number 55 were either "invited" or accepted "jury-free" because painted by a member of the jury. Out of a total of, I am told, 900 paintings submitted, the jury, to pick the 155 for which it had wall-space, was by no means an easy task. To one who looks for quiet enjoyment in a picture gallery, rather than for stimulation of thought and emotion, one will have to admit that the jury, on the whole, has done its work well. With the exception of a small number of local works, which owe their admission to the well-known habit



VENEZIA TRIONFANTE
(Venice Triumphant)
Pompeo Batoni

Reproduction by courtesy of Mr. M. J. Rougeron.

artists of this epoch went to Italy to study, and a number of them were pupils of Pompeo Batoni.

The canvas measures 112 x 59 inches, and represents in the center foreground the Doge of Venice beside the Muse, seated in a golden chariot drawn by the lions of Venice. To the right, Minerva points to the four Arts, personified by four cherubs, and at her side are Mars and Neptune. Venus is at the left, offering fruits from a basket and leaning on a Horn of Plenty. In the background, the Palace of the Doges, the columns, the piazza and the tower are clearly seen. This painting may be reckoned among the most important works of Batoni who was the specially appointed artist of the Doges and of the Austrian court.

Information regarding this fine work can be had at the AMERICAN ART NEWS office.

August Franzen, of 222 Central Park South, is spending some time in Phila.

Miss Cecelia Beaux is still in Gloucester, Mass., and does not expect to return to her studio at 132 E. 19 St., until December.

figures in stone represent the "Kings and the Prophets." These figures are of the same period and, like the other recent acquisitions, are from France.

Just now, while Venice and the art of the city by the Adriatic loom prominently in the public eye, a Venetian fireplace which has been arranged in the Raphael Room of Fenway Court, has special interest.

In one of the galleries is an antique XII century wood carving of "Christ on the Cross," a rare example of ancient art, which will be exhibited in Boston for the first time. The figure is about four and a half feet high, and the crucifix is guarded by a wrought-iron grille of Italian workmanship.

De Witt Lockman, who spent most of the summer at his Sherwood studio painting portraits, had a breakdown, due to overwork, and has gone to Saranac Lake, Adirondacks.

James Symington, who suffered a paralytic stroke last summer, is convalescent.

George H. Bogert painted all summer at Lyme, Conn., where he has a studio. He has returned to his studio, 108 W. 57 St.

WILL VAN HORNE ART BE SOLD?

The N. Y. "Times" says that, according to word from a Canadian source, the art collections of the late Sir William Van Horne, of Montreal, are to be sold in N. Y., following the sale of the pictures owned by Lady Drummond, of Montreal, in Jan.

According to a clause in the will of Sir William Van Horne, if we are correctly informed, none of his possessions could be sold until the expiration of three years from his death, and as this only occurred a little more than two years ago, this would, of itself, dispose of this story of the coming sale.

[The heirs of Sir William have also until recently, at least, so firmly held to their decision not to part with their art treasures that we are the more inclined to doubt the present report to which the "Times" gives currency. It is quite possible that the story has arisen from a confusion with the Drummond sale.—Ed.]

among painters of the "inner circle" of patting each other on the shoulder, the exhibition contains no work which in a collection of the kind one would have felt justified to refuse.

The same can be said of the "invited" canvases, which nearly all surpass the average of the submitted and accepted paintings. Only in the few instances where director Eggers had to conform to the policy of "inviting" a number of last season's "prize-winners," one is not quite able to approve of the courtesy extended, at the expense of some more deserving work that was consequently deprived of hanging space.

Conspicuous "Invited" Pictures

Conspicuous among "invited" pictures of that class is Cause's "Vision of the Past" which received the Altman prize at last year's N. Y. Spring Academy.

Among other pictures which Mr. Eggers "invited" there are several which save the visitor from the bored feeling which a large assemblage of "good" pictures, even as of "good" people, is apt to provoke in those who look for thought and emotion as well as correctness. Such works are Sidney E.

(Continued on page 2)

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OIL PAINTINGS

CHICAGO INSTITUTE EXHIBITION

(Continued from page 1)

Dickinson's "The Beggar," (his other canvas "The Fur Coat" is an even stronger piece of character painting), Howard Giles' "Mac-Mahan's, Me," Childe Hassam's "South Window" (he too has another excellent canvas, "The Goldfish Window" in the exhibit), Chase's self portrait, Charles Hopkinson's "The Plaza Door," Jonas Lie's "Winter Morning," George Macrum's "The Church at Locronan," Luis Mora's "An out-of-town Trolley," Sargent's "Rialto," John Folinsbee's "Canal in Winter," Robert Spencer's "New Hope, Pa.," Henri's "Betalo Rubino as a Delhi dancer," Bellows's "Alice in the Parlor" and Bohm's "Children on the Sand."

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As all of these pictures have been seen by your readers in N. Y., Washington or Phila. in former exhibitions, it is not necessary to speak of them in detail.

Leading Jury Passed Works Over

Looking over the canvases which successfully passed the jury one also finds the usual array of Redfields, Garbers, Bittingsers, Ben Fosters, Friesekes, Millers, and Wendts, which only need mention to project into the vision a definite type of pictures, in the case of the three last named, a badly painted type, in this special instance.

But one finds a few interesting pictures too. There are two works by Ross E. Moffett's, "Ice in the Harbor" and "Winter Afternoon," which vision remains with one when the rest of the exhibition has become only a blurred mass of colored canvases and frames.

I do not remember having seen Moffett's work here before. Your readers who know him from Eastern exhibitions will understand, when I say that in both pictures he has, by the grayish and un-lovely color scheme of his compositions, and the deliberate drabness of his design, given an effective interpretation of a milieu in which one day is like the other, where poverty rules to-day those whose fathers it ruled yesterday, and whose children it will rule tomorrow.

Leon Kroll's "In the Country"

Another picture that, with the two Dickinsons, the Max Bohm, the two Hassams, the Henri and the Bellows shares the interest of the discriminating visitor is Leon Kroll's "In the Country," also well known to visitors to exhibitions in the East. He has another large canvas in the same gallery, "The Modern Gallery," painted in his well-known vigorous impressionistic manner, a view of "Lower Manhattan."

But, "In the Country" is not painted in that manner. Everyone thought it a Bellows at one's first glance, not only because it represents Bellows and his family, but because it is painted in Bellows' latest manner, which one remembers from last year's picture showing the construction of a wooden ship, Kroll's picture is not well composed, but it contains many beautiful spots, such as the group with Bellows, an elderly woman and a child in a swing to the right of the picture, the figure of a colored woman sitting on the ground peeling apples, and the up-right figure of a woman, Mrs. Bellows, standing against a tree in the foreground. These individual groups are held together by the harmony of deep and rich color hues and an atmospheric quality strangely fascinating.

Many Local Pictures

Quantitatively Chicago is not badly represented in proportion to the small number of canvases hung. But what has been said of the lack of interesting pictures in the whole exhibit applies even more strongly to the local representation. Fredric M. Grant, who won the Martin B. Cahn prize, shows a group of his colorful and decorative impressions of crowds in the "out-of-doors" previously admired in local exhibitions. Frank Werner has an excellent decorative screen, of large dimensions, and painted on wood. Walter Ufer shows two big and well-painted illustrations of Indian Life, and his local colleagues of the Taos colony, Victor Higgins and Grace Ravlin, have each two good examples of their work. Mrs. Cecil Clark Davis has a portrait of Mrs. John McCutcheon which, at least, like all her work, has an air of distinction, and a young painter, not so long ago a student of the Institute school, Vaclav Vyslacil, appears for the first time with two strong and vivid impressionistic scenes of Provincetown.

Few Sculptures Shown

The sculpture exhibit is almost a negligible side-show. Emil Zettler has the best portrait work, Manship several good medals, and Alice Morgan Wright a clever little, colored statuette of Yvette Guilbert. Albin Polasek received the Logan Medal (\$1,500.) for his bust of Hawthorne which falls far below the usual standard of his work. And this brings one to the other prize awards.

The Potter Palmer prize picture, Blumenschein's "The Chief Speaks" is a rather labored composition, with bad perspective and even worse textural quality in the painting. Charles Reiffell's "In the Hills" (Harris Silver Medal) is a well constructed and attractive landscape interpretation a la van Gogh, and Guy C. Wiggins' "Lightly falling Snow" (Harris Bronze medal) a well painted impressionistic snow scene, one of the best in an exhibition in which good snow scenes are a conspicuous feature.

The dissatisfaction with the prize awards is quite general, but it may console the jury to know that those who disapprove of Reiffell, praise Blumenschein, and vice versa.

Edward Watts-Russell.

Raemaekers at Ehrichs.

An exhibition of original cartoons by Louis Raemaekers will be held at the Ehrich Galleries, 709 Fifth Ave., Dec. 6-29.

EXHIBITIONS NOW ON

Eakins Memorial Display

(By the Second Viewer)

That Thomas Eakins was a great painter is now made evident. The evidence is offered by the Metropolitan Museum, however, and not by any of those agencies to which one might incline to look for heralding of such extraordinary ability. All of which is not too flattering to the perspicacity of dealers or to the discernment of the critics. Such belated rhapsodies over the art of Eakins as are now appearing in the "art pages" of the dailies, are therefore, despite their ponderous autopsychical timelessness, not devoid of that saving grace which is so welcome these weighty days. The humor of that critic whose stomach succumbed to the blood-spatters so realistically presented by Eakins in his "Dr. Gross Clinic" was not sufficient, however, to comprehend the overmastering levity of that wonderful full-length "Singer," a canvas in which Eakins sums up Alfred Stevens, Fautin-Latour and all that ilk. Degas, indeed! Degas is a futile fumbler in comparison.

Poor Eakins! He had to die to get a page in the Sunday papers. Cheerful prospect for such surviving veterans say, as Duveneck, Thayer, Brandegee. How the petty prize-winners (self-decorated) of the current shows dwindle beside such a spirit as Eakins. Go to the Metropolitan, ye much-medaled daubers, and take your lesson from "The Thinker," "The Singer," "The Dr. Gross Clinic," the portraits of Carroll Beckwith, Mgr. Falconio, Dr. Agnew, Archbishop Elder, "The Cellist" and others.

Not since Copley has America produced so veracious and capable a realist.

James Britton.

Painter Friends at Milch Galleries

Five well known contemporary painters, who call themselves "Painter Friends," are holding their second annual exhibition at the Milch Galleries, 108 W. 57 St., to Dec. 1. Guy C. Wiggins contributes two of his typical N. Y. winter scenes, "At the Library" and another representing Fifth Avenue in the grip of a blizzard, in addition to "The Little Harbor," "Gray November," "The Little River" and "The Meadow Brook." Robert H. Nisbet's "Lingering Summer," which took the third Hallgarten prize at the Spring Academy, is among the most attractive pictures in the display. "Winter," "Autumn," "Spring" and "Moonlight," by the same artist, have characteristic quality, atmosphere and feeling. George C. Volkert's landscapes with cattle bear out well his reputation. The six canvases forming George M. Bruestle's exhibit include two small pictures, "Morning" and "The Quiet Hour," rich in color quality. Wilson Irvine shows four of his colorful oils, "Joyous June," "Sea Mists," "The Ledge" and "View of Salem, Conn.," and Carl J. Nordell's "Summer Girl" completes an unusually interesting display.

Annual Exhibition of Miniature Painters

The American Society of Miniature Painters is giving its annual autumn exhibition at the Babcock Galleries, 19 E. 49 St., through Dec. 1. This interesting display proves that the delicate art of the miniaturist has many capable exponents in this country, lesser successors of Malbone, Fraser and the Robinson brothers who came from Scotland, settled in the U. S., painted and taught their art. The list of present members of the society includes the names of some of the founders, among whom are Wm. J. Baer—whose "Jeanette" is one of the most admired miniatures in this year's exhibition—of Laura Coombs Hills, who shows a portrait of Miss Hendrick, and "The Black Hat," an altogether delightful little picture, that is attracting much attention, of Alice Beckington who, with Theodore Thayer, started the movement in Paris quite independently before the society was organized in March, 1899, and, last but not least, of William J. Whittemore, the distinguished painter of children whose three miniatures now on view are gems of the art. Clara F. Howard shows some very individual work. Her landscape background in "Roofs of Florence" has a distinctly cinquecento air that is most alluring. Alice Beckington's "Fredrika Knitting" and "A Daughter of France," are the work of a finished artist. In "The Mandarin Coat," Sally Cross has infused life and extraordinary vivacity into a still-life which is one of the gems of the display. There are 38 numbers on the catalog, and all are well up to the high standard of the society's former exhibitions.

Early Chinese Art Exhibit

A display of early Chinese art objects collected by Mr. A. W. Bahr, is now on at the Montross Galleries, 550 Fifth Ave., to Dec. 1. The exhibition includes paintings, potteries, bronzes, jades and stone sculptures of art and educational interest, many of them rare examples of the best periods of Chinese art.

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Young Sculptors at Gorham Galleries

The first exhibition of the League of Young Sculptors is on at the Gorham Galleries, Fifth Ave. and 36 St., to Dec. 1. Many of the works show great promise, and much originality and some strength are to be noted as their distinguishing characteristics. At the same time there is delicacy of treatment and poetry of conception in such elegant statuettes as Anthony de Francisci's "Yawn" and "Sound." Karl H. Gruppe's "Fountain Figure" is good. Salvatore E. Florio's reliefs are quite interesting, while his figure of "America" deserves commendation for a certain nobility combined with strength that gives distinction to the work. Other good work is shown by Emilio Angelo, Erwin F. Frey, Leo Bayman and others. Quaintness and humor are marked features of Edmond Quattocchi's "Door Knockers." The group of young sculptors represented must be congratulated on the success of this initial exhibition.

Petre Van Veen, the Dutch painter whose exhibition of Dutch and American subjects met with so much success when shown throughout various cities last season, painted several canvases at Noank, Conn., and in New Jersey. He has returned to his Sherwood studio.

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Coming War Poster Exhibition

Arrangements for the coming exhibition of the War Posters of the Allied nations which is being organized by the AMERICAN ART NEWS, in co-operation with the Arden Studios, are progressing, and it is now planned to open the display on Monday, Dec. 3, when Charles Dana Gibson will probably make an address. It is also planned to have addresses on succeeding Monday afternoons by eminent artists.

So large has been the output of War Posters that it has been found necessary to divide the coming display into three sections or periods of a week each. The first week will be devoted to the recruiting posters of Great Britain and Colonies and the U. S., the second to the war posters of France and other belligerent nations of Europe, and the third and concluding week to the charity, war loan and miscellaneous posters of all the nations.

As has been stated, the entire receipts from admissions, catalogs and sale of posters will be given to the Red Cross of America.

Old and Modern Prints at Kennedy's

An exhibition of old and modern prints is now on at the galleries of Kennedy & Co., 613 Fifth Ave., to Dec. 15. The exhibit includes examples of Durer, Lucas Van Leyden, Adrien Van Ostade, Rembrandt and Raimondi and among the modern masters represented are Muirhead Bone, D. Y. Cameron, Sir. F. Seymour Haden, James McBey, Charles Meryon, A. Zorn and Whistler.

An interesting example of a woodcut and illustrating the method employed, the use of two wooden blocks, is the portraits of Ulrich Varnbuler, by Albrecht Durer, who is also represented by his "Melancholia" and "Christ in the Garden of Olives." A fine example of Lucas Van Leyden is "Adam and Eve," and two interesting genre subjects are "Baker Blowing his Horn," a second state, and "The Dance at The Tavern," by Adrien Van Ostade.

In the group of Rembrandt prints may be noted "Landscape with a cottage and a Dutch Hay-Barn," "Rembrandt with a Sabre," in an oval, an early state before the oval was made perfect, and the "Traveling Musicians," a first state from the Peoli collection.

D. Y. Cameron is represented by a number of scenes in Belgium, including the "Gateway" and "Belfry of Bruges." The landscapes by Sir Seymour Haden vie with interest in the offerings of Whistler, which comprise the extremely rare full-length seated portrait of Arthur Haden, "The Traghetto" and "Little Venice." "The Precipice," "Seaward Skerries," "Zorn and his Wife," and a portrait of Augustus St. Gaudens, represent Zorn at his best.

Leon Kroll spent the summer in Cala. At Carmel he painted portraits. He has returned to his studio, 253 W. 42 St.

MacDowell Club Exhibit

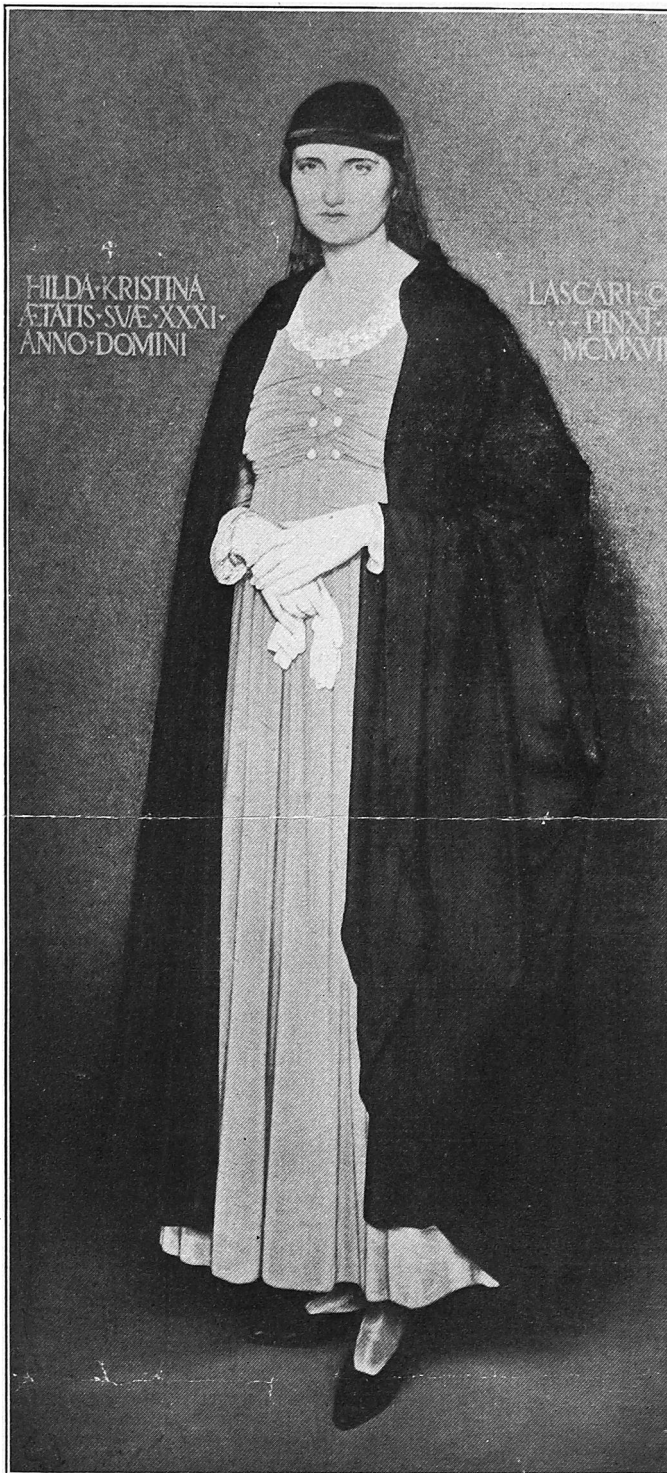
Nine artists are showing their work at the MacDowell Club, 108 E. 55 St., to Nov. 27. The 62 exhibits are effectively hung in "one-man" groups that include several canvases of more than ordinary merit. Alice Judson is represented by seven pictures, and is possibly at her best in "Lobster Boats and Old Houses," admirably brushed in soft pearly tones. "Moose Island" is depicted by George Pearce Ennis in a series of clever paintings, in several instances humorous comments on human types. His "Moose Island Inlet" is a fine composition. Bion Barnett, now a "camouffleur," shows a striking little canvas entitled "The Red Blueberry Bush," and five other colorful pictures, all interesting. Frederick G. Detwiller's contribution of seven oils includes a charming Brittany scene. "Pardon Cross," "Parisian Bridge," and some good landscapes. James Weiland's two portrait heads and his five other exhibits have

Americans at Folsom Galleries

Works by seven American painters are on exhibition at the Folsom Galleries, 396 Fifth Ave., through Dec. 1. Everett Warner's "Wood Interior," is one of this artist's most finished and effective paintings. Anne Bremer's two canvases, both entitled "Pines. Los Gatos," are unusually good examples of her work. Two admirable pictures, "Morning Glory," and "Morning Tide," are shown by William Ritschel. Frederick Hutchison's "Meadow Brook," and "Provincial Quebec," have all the charm of atmosphere and quaintness one is accustomed to find in his work. "Vermont" and "August," by Harry Franklin Waltman, Charles Bittinger's "Becky," and "Surge," and "East Port," by Howard Giles, complete this small but excellent show.

Craftsmen's Work at Art Alliance

A comprehensive exhibition of work by master craftsmen is on view in the galleries



"HILDA KRISTINA"
Salvatore Lascari

At Scott & Fowles Gallery.

quality and good technique. Dent Robinson, William McKillop and Martinus Andersen are also well represented in this entertaining display.

Arthur Dawson is passing the winter on the old Parrott homestead at Arden, N. Y., where he is painting what he says is the most beautiful scenery he has yet found. One of his canvases, "Arden Oaks," has been purchased by a well known Washington collector. The vicinity of West Point facilitates his attending to his Art work connected with the Military Academy.

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of the Art Alliance of America, 10 E. 47 St., to Dec. 8. Ranging from wrought iron work by Samuel Yellin (most artistic in design and execution) down to the delicacy of wondrous jewelry and art embroidery, the display includes de luxe bookbindings, bronzes, potteries, mural decorations, plaster plaques, Batiks, wall tiles, wood carvings, hand-woven textiles, silver, glass and enamels, all advantageously arranged to form an admirably organized exhibition as interesting as it is instructive. Over 150 artists and firms are represented in the varied and numerous exhibits.

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SIREN TALKS ON PRIMITIVES

A most interesting and instructive talk on the works forming the exhibition of Italian Primitives, now on at the Kleinberger Galleries, 725 Fifth Ave., to Nov. 30, for the benefit of the American War Relief Fund, was given in the galleries Wednesday evening last, before a goodly sized and appreciative audience, by Prof. Oswald Siren, who wrote the critical discussions of the works in the display for the valuable and handsome catalog.

The talk was arranged by Messrs. Kleinberger and Sperling, proprietors of the galleries, Professor Siren offering his services, and the proceeds from admissions at \$3 each were generously donated by the gallery to the War Relief Fund.

Professor Siren, who illustrated his talk with many admirable stereoscopic reproductions of the more important Primitives in the current display, and of other well known works in European galleries, the last to further illustrate and emphasize his arguments, briefly and ably reviewed the growth of pictorial art in Italy and its development from the earliest Trecento, through the Quattrocento, to the Cinquecento painters.

His appreciations of such pictures (of which the plates shown were in every instance most satisfactory and beautiful) as Mr. Otto Kahn's splendid Botticelli (portrait of Giuliano de Medici, other versions of which, as Professor Siren recalled and illustrated, are in Berlin and Bergamo), of the same owner's Agnolo Gaddi and Castagno portrait of a man, and his very old and Byzantine Cavallini Madonna; of Mr. Babbitt's Taddeo Gaddi Tryptich, Mr. and Mrs. Blumenthal's Giorgio, Mr. Dreicer's Granacci, Miss Greene's Bernardo Gaddi, Mr. Lehman's beautiful Orcagna, Domenico Veneziano and Simone Martini, of Mr. Dan Fellows Platt's Bernardo Daddi and Sassetta, and Mr. Pierpont Morgan's delicious Fra Angelico and famous Ghirlandaio (portrait of Ginevra Tornabuoni) were, while modestly made, most intelligent and sincere.

After the talk the audience inspected the pictures, which seemed to have gained interest and appeal from Dr. Siren's description. The opinion was generally expressed that the talk was so interesting and valuable from the educational viewpoint that it should be repeated.

Long Island Historical Society

The librarian of the L. I. Historical Society Pierrepont St., Brooklyn, has collected a number of bookplates now on view to Dec. 8, and in many cases has secured portraits, in various mediums, of the plate owners—authors, artists, actors, et al.—who are residents of Brooklyn.

Frederick Weber had a busy summer making red chalk and crayon portraits at Southampton, L. I.

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JOHNSON ART APPRAISEMENT

In a brief editorial in our issue of
October 20 last, we commented upon
the then recently announced appraise-
ment at \$4,500,000 of the art possessions
of the late John G. Johnson, of Phila-
delphia, said appraisement having been
made by Prof. Goodyear, of the Brook-
lyn Museum, and Mr. Thomas E.
Kirby, of the American Art Associa-
tion, and who were assisted in the valu-
ation of the pictures by M. Francois
Kleinberger; and stated that "it was
doubtful whether, notwithstanding the
artistic quality and interest of the pic-
tures, they would bring the market
value in this country, at least, that
would examples of the better known
Old Masters.

While this editorial comment and
argument, which were based upon a
despatch from Philadelphia, were in
no manner intended to reflect upon the
knowledge, good judgment and quali-
fications of the well known appraisers,
it appears that this comment and argu-
ment were unjust, in that the final and
large appraisal figures covered all of
Mr. Johnson's collections, and not as
our Philadelphia correspondent and
we, in turn, from his erroneous im-
pression, assumed, the pictures alone.

The late renowned and able collector
and connoisseur was a lover of antiques,
porcelains, old furniture and ancient
weaves as well as pictures; his old tap-
estries, rugs and furniture (notably his
Chippendale pieces) are very valuable,
and such values entered largely into
the appraisal of his art treasures. We
are most unwilling to even appear un-
just to anyone and are only too pleased
to correct any unfair impression that
we may have, even innocently, given
our readers.

Tonetti's Commemorative Tablet

A commemorative tablet, dedicated to
the memory, and bearing the names of
American volunteers killed in battle before
our entry into the war, has been designed
by F. M. L. Tonetti and will be exhibited
for the first time and sold in reproduction
at the booth of the Appui aux Artistes at
Hero Land.

"EIGHT UNIMPORTANT ARTISTS"

"Eight unimportant artists," said Mr.
Henry MacBride, art critic of the N. Y.
"Sun," at the head of his art page in that
journal, Sunday last, Nov. 18, "met last
Monday, as the Council of the National
Academy of Design, and put another
smudge upon the history of that institution
by adopting resolutions against the Barnard
'Lincoln.'"

After quoting the resolutions in full, pub-
lished in last week's ART NEWS, he pro-
ceeded as follows:

"The eight individuals who concocted the
resolution are H. W. Watrous, H. Rus-
sell Butler, Charles C. Curran, Francis C.
Jones, Elliott Daingerfield, Colin Camp-
bell Cooper, Douglass Volk and E. Irving
Couse. Not one of these men has attained
sufficient eminence in the art world to make
his opinion of importance to the public.
But as a committee they have been enabled
to write a peculiarly nasty page into the
annals of the poor old Academy."

"[It all depends upon one's point of
view.] We have been under the impres-
sion that the painters above named had
for some years enjoyed a respect and
esteem in the American art world,
which with the art public's general esti-
mate of the merit and ability of their
work had placed them in a higher rank
than the 'unimportant.' True, they
are not believers in or followers of the
so-called 'Modernist' cult, whose
'Apostolate of the Art Press' Mr.
MacBride heads, but is it not rather
unfair to call leaders of a 'cult' or
'movement' opposed to that of which
one follows or is a devotee—'unim-
portant'?"

We are decidedly curious to know
which contemporary American paint-
ers Mr. MacBride considers as "im-
portant," and we trust he will enlighten
us, in his sprightly Sunday "Sun" art
page. We opine that American artists
in general would also like to have this
information. "Cards on the table," Mr.
MacBride!—Ed.]

BARNARD ANSWERS CRITICS

"There has been some little injustice done
to Mr. Barnard's invention," says, editorial-
ly, the N. Y. "Times." "Few can see it
without recalling a line of a hymn that was
a favorite with the Jubilee Singers:

Nobody knows what pain I feel.

"If it's a denotation of physical, and not
mental, pain that the statue seems to por-
tray, yet by a remote association of ideas
Mr. Lincoln is recalled in one aspect of
his achievement. The Jubilee Singers bring
to mind emancipation and the Emancipator.
This merit should not be forgotten or
grudged.

"Mr. Barnard takes, of course, a different
view. In this letter to the 'Times' he ap-
pears with a grandiosity not unworthy of
his genius, of his long solitary thought,
and of the form in which he has embodied
it for the marvel of the world:

"To Editor New York Times:

"These lines, my only answer, are worthy, I hope,
to be placed on your editorial page:

"For he shall grow up before him as a tender
plant, and as a root out of a dry ground: he hath
no form nor comeliness; and when we shall see
him, there is no beauty that we should desire him.

"He is despised and rejected of men; a man of
sorrow, and acquainted with grief; and we hid as it
were our faces from him; he was despised, and we
esteemed him not.—Isaiah, liii."

"George Grey Barnard."

"The comparison which Mr. Barnard in-
vites, his 'answer' to the critics, is perhaps
as bizarre and singular as they in their
blindness to originality find his statue to be.
Athenian against the world was not more
loftily confident. Yet he seems to admit
that there is no form or comeliness or
beauty in his Lincoln. Seldom does the
criticized agree so thoroughly with the
critics."

Women Painters, and Sculptors, Officers

The annual meeting of the national asso-
ciation of Women Painters and Sculptors
was held at the Ritz-Carlton, Nov. 14 last,
when Mrs. Henry Mottet was elected to
succeed Miss Maud M. Mason as president,
who retired after five years of valuable ser-
vice to the association. Two honorary vice-
presidents, Mmes. Helen Foster Barnett
and John T. Pratt, were chosen and the
other members of the board are: first vice-
president, Miss Maud M. Mason; second
vice-president, Miss Helen M. Turner; cor-
responding secretary, Miss Olive P. Black-
ass't corr. secretary, Miss Elizabeth Har-
denburg; recording secretary, Miss Agnes
Pelton; advisory board, Mmes. Henry
Lang and Gillette; chairman of fall jury,
Miss Velma Steele and chairman of annual
jury, Miss Sarah Morris Green.

CORRESPONDENCE

Chicago Art Prizes

Editor AMERICAN ART NEWS,

Dear Sir: In your issue of October 27 in
writing of the jury for the Exhibition of
American Oil Paintings and Sculpture at the
Art Institute your Chicago correspondent
tries to create the impression that there
have been objections made to the appoint-
ment of three of the Chicago jurors, and
makes the inquiries, why this and why that
selection.

If your correspondent had inquired at
the Art Institute he could have learned
what the Chicago "Tribune" has published.

The jury was formed as follows:

Paintings—Nominated by the Chicago Society of
Artists, two members, Ralph Clarkson and Edgar S.
Cameron; nominated by the Arts Club, Frederic C.
Bartlett; nominated by the Palette and Chisel Club,
Harry L. Engle; nominated to represent the Art
Institute, William O. Goodman; nominated by the
Art Institute as members at large, Emil Carlsen,
New York; Charles Rosen, Pennsylvania; Edmund
C. Tarbell, Massachusetts, and James R. Hopkins,
Ohio.

The Chicago jurors were selected by their
fellow artists, and it is not unreasonable to
suppose that they were thought to have
some qualifications for the work of select-
ing and judging the paintings in this ex-
hibition.

It so happens that the work of the
"pigressives" for which your correspondent
alleges I have no sympathy was hung at
my suggestion and under my direction in
a gallery apart from other works.

Yours truly,

Edgar S. Cameron.

Chicago, Nov. 19, 1917.

Price of a Gainsborough

Through the dropping out of the form
of a final "0" in a story published in
the "Christian Science Monitor" of Boston,
of the recent sale to the Worcester Museum
by Duveen Brothers, of an important ex-
ample of Gainsborough, namely, the artist's
double portrait of his two daughters—and
which story was republished in the AMERI-
CAN ART NEWS last week—it was stated that
the work, which sold at auction in 1864 for
\$588, only brought \$4,200 when last sold
in London in 1912.

As this last and erroneously given figure
was quoted, in contrast with the sale price
of the picture in 1864, as an evidence of the
rise in its value in 53 years, readers of the
story presumably realized that the final
cipher had been omitted or dropped out in
the 1912 sale price, quoted as having been
only \$4,200. This is exactly what occurred.
The picture was bought at a sale at
Christie's, London, in 1912, by the Agnews
for £8,400, or at the then rate of exchange,
approximately \$42,000. This latter figure
proves the argument of the story that fine
art works always appreciate in value, and it
is regrettable that the "Christian Science
Monitor" should have made such a blunder.

OBITUARY

Alfred J. Bloor

Alfred J. Bloor, noted as an architect
thirty years ago in N. Y., and since his re-
irement from active practice in 1884, prolific
as a writer on architectural subjects, died
at Stonington, Conn., Nov. 19, aged 89.

Mr. Bloor studied architecture in N. Y.
City and practised his profession there for
thirty-one years. In 1884 he gave up active
practice to devote himself to the publications
of the American Institute of Architects, of
which he was a fellow, and to travel. He
was a founder and life member of the
Metropolitan Museum.

Frank W. Kitching

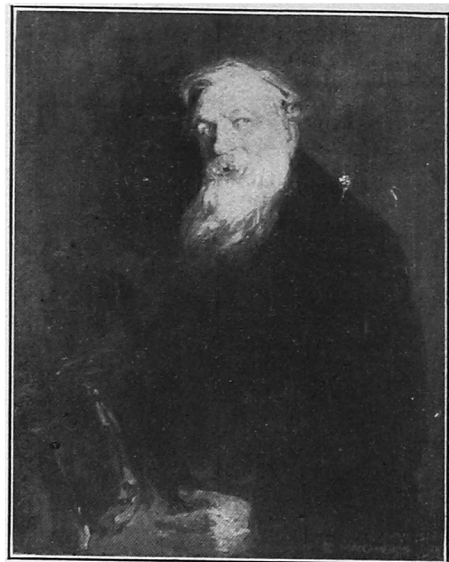
Frank W. Kitching, art patron, Civil War
veteran and clubman, died Nov. 16, at his
home, 204 W. 110 St., aged 79.

Mr. Kitching was born in Mass. in 1839,
came to N. Y. early in life and served
through the Civil War. He was one of the
best known members of the Lambs Club,
and was a member and patron of the N. Y.
Zoological Society, the Museum of Natural
History, the Metropolitan Museum and
many other organizations. He leaves his
wife, Mrs. Grace E. Barnes Kitching.

Germans Honor Rodin

German art critics, says an Exchange
Telegraph dispatch from Amsterdam, de-
voted enthusiastic articles to Rodin. They
generally consider him the greatest sculp-
tor France has produced. One writer says:
"Rodin, like Shakespeare and Michel-
angelo, belongs to us Germans, for our
claim upon every art creator is one we will
never allow anybody to question."

The Berlin Academy of Fine Arts will
discuss at its next meeting the advisability
of sending through a neutral country a
message of condolence to Rodin's family.



AUGUSTE RODIN

After Painting by the Late Robert McCameron
Courtesy Metropolitan Museum

Auguste Rodin died in Paris, Nov. 17 last.
He had been ill for only a brief time with
pneumonia.

Auguste Rodin was born in 1840 and first
gained his livelihood by mixing clay in a
studio. The first work he offered was re-
jected by the Academy of Fine Arts, but
he pursued his end through the years, en-
during cruel poverty, confident that he
would have to be recognized some day.
He supported himself for some time by
making models for a Sevres factory and,
finally, in 1877, his "Age of Bronze" sud-
denly brought him prominence. This fa-
mous work, after being accepted by the
French Academy, astonished the jurors by
its perfection of form and he was accused of
having cast it from a living model. In
1887 he had the distinction of being told
that he did not know the art of modeling,
and that his statue of Balzac was just an
evasion of difficulties.

His Many Works

This was executed for the Society of Men
of Letters, and the criticism was so great
that another sculptor, Falguière, was com-
missioned to execute a more conventional
work in the following year. During this
time, and for years after, Rodin devoted
himself to the decorative composition,
twenty feet high, "The Portal of Hell," for
the Museum of Decorative Arts; "The
Thinker," well known in America, being
one of the figures. A bronze bust of "La
France," by Rodin, was given by the people
of France to the U. S. during the Lake
Champlain tercentenary, and is mounted on
a monument at Crown Point, N. Y. He ex-
ecuted busts for many Americans, and the
largest single collection of his works out-
side of that which he gave last fall to
France, is in the Metropolitan Museum,
through a gift of Thomas Fortune Ryan;
there being forty examples. In his later
life he received many honors. Upon the
death of Whistler, he succeeded as presi-
dent of the International Society of Paint-
ers, Sculptors, and Gravers, and the degree
of D. C. L. at Oxford University.

Rodin's personality as well as his work
was generally misunderstood. His critics
made him out a man of overbearing con-
ceit, but his friends found him modest, con-
firmed in his conceptions of art, but not
vindictive toward those who abused him.
He was short and heavily built, with a mas-
sive head, deep set on his neck, and wore a
patriarchal beard across his broad chest.
His silvery hair was always carefully
trimmed, and his blue eyes and deeply fur-
rowed brow were capable of astonishing
but always kindly expressions, and his con-
versation sparkled with aphorisms.

Government Gets Works

M. Rodin executed a deed of gift last
year by which the French Government
came into possession of all his works, the
art objects he had acquired and the famous
Hotel Biron, where they were displayed.

On January 29, 1917, Rodin married Rose
Beurre, the companion who was once his
model. As there was no coal to be had
at Meudon, the guests for the ceremony
carried coal instead of flowers. The mari-
riage was due apparently to some mysti-
cal or religious impulse; and the woman
who had served him through all the years
since they had met in the village inn of
Sevres kept by her father, was gratified
by the ceremony that made her the sculp-
tor's legal wife. She lived only three
weeks after her marriage.

Rodin was reported dead Jan. 29th last,
but it was revealed on the following day
that it was his marriage to Rose Beurre
that should have been chronicled and not
his death.

LONDON LETTER

Nov. 14, 1917.

A recently published monograph on Ozias Humphrey, the early English miniature painter, by Dr. Geo. C. Williamson, is both scholarly and interesting. The author, in the extensive researches he has made into his subject, has unearthed a quantity of material of the highest interest, some of it entirely personal to the painter, and some pertinent to the prominent personalities of his time. Humphrey has hitherto been too little known outside the ranks of the chosen few to have more than the average knowledge of art and artists, but this exhaustive work, which is likely to rank among the classic studies of eminent painters, will do much to develop his cult. Although he never rose to the foremost ranks of his profession, his talent was considerable and his work highly expressive of his time.

A "New Movement in Art" Display

The "New Movement in Art" is the title given by Mr. Roger Fry to the exhibition now on at the Mansard Gallery. In the majority of the exhibits the artist concerned appears to be far more interested in the character of that which he undertakes to express than in his manner of expressing it, technique taking a very inferior position, compared with that usually accorded it. The result certainly makes for originality, and whatever may be our prejudices against the methods involved, one must at least do the exhibits the justice of acknowledging their distinct personality. Women especially seem to shine in the new style of painting, possibly because as they are constitutionally lacking in the consistent perseverance required by an extensive technique, the more direct methods of the new system prove more congenial to their temperament. Mrs. Vanessa Bell is especially successful in her portraiture, in which by the most primitive means she manages to suggest personality and character, while Miss Guthrie is equally happy in her studies of childhood. In the work of Duncan Grant, there is greater feeling for color than in that of the majority, and some exceedingly clever watercolors by McKnight Kauffer give one the impression that they are stepping-stones to something of very real worth and merit. This, perhaps, is the most that can be claimed for any of the items that go to make up this novel whole, for, in themselves, but few can be said to have reached any very great height, yet there is scarcely one that does not suggest promise of finer things to come.

A Mestrovic Exhibition

I hear, although no official statement has yet been made to that effect, that there is to be a Mestrovic exhibition at the Grafton Galleries at the end of the year. Presumably, this will consist of sculpture already in this country, as nothing further can be brought from Serbia under existing conditions. An exhibition that opens this week at the Fine Art Society's Galleries is one of Persian and Indo-Persian Calligraphy and Miniature Painting. It is to include some 200 pieces collected in Persia and India over an extensive period. Another exhibition of interest now open is that of works by the late Matthew Maris, at the French Gallery. This is highly representative and includes a number of examples never publicly exhibited before. The early period of Maris' art are especially well represented and the famous "Four Mills" and "Girl and Goats" are among the exhibits.

Royal Oil Painters Exhibit

The current exhibition of The Royal Institute of Oil Painters does not differ in essentials from its predecessors. The anecdotal seems to have taken a fresh lease of life and little stories in paint, often founded on some incident directly or indirectly connected with the war, seem to form a very favorite theme with the generality of exhibitors. This is hardly to be wondered at, in view of the fact that the new generation of picture-buyers, arisen through the agency of war-profits, manifests a distinct tendency to invest in works of this character. In portraiture some of the best work comes from Lee Hankey, whose art is rapidly gaining in strength and purpose. He is an artist to watch, for his gifts are maturing into something more than was manifest in his earlier achievements. One of the most impressive of the many war pictures offered of late is Norman Wilkinson's seascape depicting "H. M. S. Elizabeth in the Attack on the Narrows." While adhering to the technicalities necessary in a canvas of this sort, the artist has cleverly managed to suggest the poetic and imaginative side of his subject. But beyond some half dozen items of merit, there is little to recommend the show. L. G. S.

PORTLAND (ORE.)

The sixth annual exhibition of the works of artists of the Pacific Northwest is on at the Art Museum to Dec. 3. The exhibit includes about eighty pictures and ten sculptures representing about thirty-five artists.

BOSTON

Boston is up to its eyelids in Red Cross and other war relief activities, yet art has been proving a strong rival to the god of war, with several important exhibitions. The Bela L. Pratt Memorial Exhibition at the Guild of Boston Artists has been followed by another show of the first rank, one of Frank W. Benson's paintings, etchings and drawings. The collection includes thirteen oils, of which five or six are portraits, two or three figure pieces, and the rest landscapes. Among the finest examples of the latter is the "Peak of the Tetons," a remarkably handsome canvas depicting a range of the Rocky Mountains in a beautiful afternoon light which brings out the purple and violet shadows of the mountains. "Autumn Evening," a landscape of subdued tone, with a fine sky, is also noteworthy. One of the best things in the exhibition is the "Portrait of my Daughter Elizabeth," lent by the Detroit Museum. This canvas has the luminous, brilliant aspect always associated with Mr. Benson's outdoor work. The principal figure painting is "The Open Window," showing in the middle of a bare room a young lady seated in an old-fashioned chair, busy with her knitting. The effect is one of great simplicity, but of subtle harmony. Two other figure pieces of merit are "Silver and Gray," and "Mother and Child." Portraits of Mrs. Thatcher Kimball, Miss Nathalie Thayer, Miss Gertrude Woodward, John Robinson, Esq., are distinguished and patrician. The 34 etchings included in the exhibition, mostly of wild ducks, are of high technical excellence.

The art season at the St. Botolph Club has been inaugurated by an exhibition of paintings by Ettore Caser and Ernest Lawson. Mr. Caser is a gifted painter of decorative subjects notable for beauty of color and pattern, such, for instance, as "Susie and the Stars," "Landscape with Figure," "Primevera," seen in this exhibition. His work is not only ideally beautiful, but so sumptuous and splendid in its effect that one feels he is a born painter of mural decorations, and should devote his talents to that branch of art. A Venetian by birth, Mr. Caser is an American citizen, but has loyally returned to Italy to fight for his country.

Mr. Lawson certainly lives up to his Christian name in his painting. This academician is an earnest searcher after truth—there is indeed more truth than beauty in his work. Some of it is a little stern and harsh, as, for instance, his picture of the famous bridge at Toledo, Spain, but it is always characterized by individuality and originality. His pictures of "Winter" and "Morningside Heights" have quite a subtle charm of their own.

At a Newbury St. gallery Elizabeth Wentworth Roberts has been exhibiting her recently made studies of open beaches called "Figures on the Sand." These have been aptly described as "big pochades." They are also big with the space and air and light of the great out-of-doors world. Wide stretches of wet sands, long pools of glistening tidewater, scattered figures of brightly clad humans (looking like big butterflies a-flutter over the sands) and an atmosphere of salt winds and warm sunshine make these studies unique as impressions of summer and the sands.

W. Harris Brown holds the Copley Gallery with a collection of portraits of distinguished people—the "Marquis of Aberdeen," the "Hon. Miss Diana Lister," "Viscountess Curzon, Ian Hay, and others of "noble" English aspect, most of which were shown at the Reinhardt Galleries, N. Y., last season, and were then noticed in the ART NEWS. Mr. Joseph Ryerson of Chicago sits among these illustrious ones with acute American calm.

The official Persian exhibit from the San Francisco Exposition, consisting of antique rugs, tapestries, brocades, embroideries, cloth of gold, handwoven shawls, mosaic furniture, silverwork, miniature paintings, potteries, illuminated MSS., etc., which has been shown in Pittsburgh and elsewhere and described in the ART NEWS is now at the Vose Galleries, to Dec. 8.

This collection was sent to America by the Persian Government as its official showing at San Francisco, where it received a grand prize and three high awards, as well as a gold medal from the Canadian National Exhibition at Toronto last summer. To make it complete, ancient cities were explored and the treasures of kings and chieftains searched for their choicest objects.

George Washington.

CHICAGO

The Kelekian collection of ancient Chinese potteries forms an interesting exhibit now on at the Art Institute, with a group of early Chinese paintings loaned by Mr. Charles L. Freer of Detroit. The display of Chinese art arranged by Mr. Kelekian includes numerous rare examples of ornamentation of the Yüan, Sung, T'ang and Han periods, with early monochrome glazes and enamel painting.

Among the objects on view are decorated Korean vases, and "Chun" ware bowls. The descriptive catalog of the collection was prepared by Mr. John Getz of New York.

ST. LOUIS

A notable collection of paintings and tapestries loaned by Lewis and Simmons of N. Y. is on exhibition at the Art Museum, this includes five portraits by Van Dyck, known as the Denbigh Van Dycks, and a series of four XVIII century Gobelin tapestries.

The nucleus of the collection of paintings is the group of portraits by Van Dyck (1599-1641), as was told in the ART NEWS when the works were first imported last season.

They come from the collection of the Earl of Denbigh, and have been in his family and hanging in the banquet hall at Newnham Paddox, Leicestershire, England, since Van Dyck painted them. The portraits are those of James Stuart, Duke of Richmond and Lennox, Queen Henrietta Maria, Charles I. "Portrait of a Lady" and "The Duchess of Richmond and her Dwarfs, Mrs. Gibson."

Other old masters represented include Raeburn, Romney, Aelbert Cuyp, Gainsborough, Rubens and Ferdinand Bol.

The four Gobelin tapestries date from the latter part of the XVIII century; and their workmanship is superb. Two, "The Coronation of Esther" and "The Toilet of Esther," have never before been publicly exhibited in America. They were designed by Jan Francois de Troy, director of the French Academy at Rome, and were woven and signed by Jacques Neilson master weaver at the Gobelins from 1749, to 1788. Each piece is 12 feet 6 inches by 11 feet 5 inches.

The collection of lithographs of war work in England and America, by Joseph Pennell, replicas of which are being shown in the leading Museums of the Country is now on exhibition at the Art Museum to Dec. 1.

CLEVELAND

The talks, given in the auditorium of the Cleveland Museum of Art every Sunday aft., are a new feature of the museum's work, drawing large audiences. Mr. Frederick Carl Gottwald of the Cleveland School of Art, himself a portraitist of many years' standing, was the last speaker, his theme being the memorial exhibition of portraits and copies of old masters by the late Carroll Beckwith, now displayed in the museum.

A new series of Wed. night talks on "Life in Pre-Historic Times," has just been begun by Prof. James H. Breasted of the University of Chicago, who lectured last week on "Pre-Classical Architecture." Louis Horta of Belgium, who lectured on the devastation of the war on Belgian and French cathedrals and civil buildings, and Henry Turner Bailey, who talked on "Our Architectural Inheritance," were recent speakers.

Objects of Italian art from the collections of Mr. Bryant Fleming of Buffalo, are on exhibition and sale here for the benefit of a local branch of the American Fund for French wounded. Embroideries and brocades, Genoese velvets, old furniture, porcelains, carvings, silver and jade objects and many other beautiful art works are included in the sale.

Miss Janet Pulsifer, formerly of Boston and now secretary of the Guild of Fine Arts, Buffalo, is personally conducting the exhibition and sale.

A red chalk portrait of the late F. Hopkinson Smith by Miss Helen B. Slutz, local portraitist, which pleased that artist so much that he autographed it, was one of a series of chalk portraits displayed with a case of ivory miniatures at the Korner and Wood Galleries this week. Miss Slutz now has a studio in Chicago and has painted the little niece and nephew of President C. L. Hutchinson of the Chicago Art Institute. Mr. and Mrs. Thomas Jeffery, their daughter, Mrs. Newton H. Hudson, and her small son and daughter, and several other prominent Chicagoans.

Miss Caroline Coit has a number of sunny, rich-hued watercolors of old Gloucester on sale at the Gage Gallery for the benefit of the Red Cross. Small oils by Karl Schmidt, suggesting Maxfield Parrish in opulence of tone, a serene and pearly seascape by Wm. Richards, and striking Indian and animal studies in bronze by A. Phimester Proctor, are other attractions at this gallery.

In the Cleveland Y. M. C. A. campaign for war work funds here this last week, \$1,000 was raised among less than 100 of the students of the School of Art at one session. The school recently held a benefit for the Needlework Guild and this week has opened its gallery to a display of "fireside industries" from Berea College, Ky., including homespun, homewoven and homedyed coverlets, rugs, bags, and other textiles, baskets and various other examples of handicrafts which still linger among the mountaineers and are encouraged by the college. Miss Anna Smith of Berea College has charge of the display.

Jessie C. Glasier.

PHILADELPHIA

An exhibition of thumb-box sketches by the women artist-members of the Plastic Club is now on in the club galleries. There are some good works shown, especially groups by the Misses Juanita Smith, Joanna Boericke, Mrs. Alice Barber Stephens, Ethel Herrick Warwick, A. R. L. Brennan, Constance Cochrane and others, mainly landscapes, in which the study of color schemes seems to be the leading thought, the small panels lending themselves quite suitably to that kind of art work. Many sales were made on the opening day.

At the watercolor exhibition now on at the Pa. Academy, the following sales are reported: March cover, "House and Garden," Ethel F. B. Bains; "Little Italy" and "Bass Rocks Beach," by Vera M. White; "At Neartic Forge," by Caroline Bonsall Wortley; "By-Products," "Gun Testing" and "The Dry Dock," lithographs by Joseph Pennell and a wood engraving by Timothy Cole after Millet's "Woman Sewing." Sunday afternoon concerts of classical music have drawn crowds to the Academy during the exhibition, giving it wider publicity than previous shows of this kind have had. There is always an interesting gathering of patrons, artists and social figures on the evening of the private views, but one seldom sees them there again, unless there is some additional attraction.

Eugene Castello.

WASHINGTON

The twenty-second annual exhibition of the Watercolor Club is now on at the Corcoran Gallery. The exhibit includes the works of many of the best known watercolor painters in the country, but is nevertheless disappointing. There is a noticeable lack of the modern spirit. The one modern production is good, but looks lonely. Miss Sara S. Monroe is represented by a sunny Provincetown street scene. Miss Bertha Perrie by boats done in her appealing style. Wm. H. Holmes, president of the club, and president of the National Gallery, has six landscapes, a group occupying the place of honor. Felicia Waldo Howell has 8 works with less of interest and charm than one usually looks for from this young painter. Her well-chosen subjects are full of life. Interesting work is shown by Edgar Nye, Leslie Jackson, Corinne Cunningham and Susan Chase. In the next issue there will be mention of the work of out-of-town painters and etchers.

The Rare Print Shop recently opened at 1211 Conn. Ave. by Henry A. Martin of Phila., will fill one of the art needs of Washington. The fine display of rare prints and old paintings made by the shop is sure to attract many art lovers. Mr. Martin is displaying a number of mezzotint engravings by Frederick Reynolds, among them a portrait of Mrs. Geo. W. Elkins and Madame B. Soldatenkov, wife of the Russian special envoy to America.

At the Yamanaka gallery on Conn. ave., a collection of ancient Oriental paintings—Chinese, Tibetan and Korean. These symbolic paintings are upon cloth and intended for mural decoration. One of these series was purchased by John S. Sargent when recently here to paint the portrait of President Wilson. Another series has just been bought by C. V. Wheeler of Washington.

Mrs. H. K. Bush-Brown is holding an exhibition of her recently painted portraits in her studio to Nov. 26. C. C. C.

CINCINNATI

Zuloaga is the man of the hour here and his "one man" show now installed in the large galleries of the museum is largely attended.

William Forsyth, the Hoosier painter, has presented the museum with a beautiful landscape in memory of his friend, the late L. H. Meakin.

Local artists from both of the Art Clubs are holding an exhibition at the Union Central building just now, the proceeds of which are donated to the Red Cross. Among the many pictures sold is a large etching by Duveneck which brought \$135.

A landscape by William J. Baer, donated by the artist, brought \$625 at an auction last week for the Fatherless Children of France.

A new group of artists has united under the title of "The Duveneck Society of Painters and Sculptors" for the chief purpose of representing Cincinnati out of town. The introductory exhibition by the Society will take place Dec. 1 at the museum. The artists included are Frank Duveneck, H. H. Wessel, J. Kunz, J. D. Wareham, E. T. Hurley, J. R. Hopkins, E. C. Volkert, C. Barnhorn, the late L. H. Meakin, E. Haswell, J. Weis, W. Kaelin, M. Finkle, P. Eschenbach, N. Heermann. Simultaneously with this, the large "L. H. Meakin Memorial exhibition," and one of a collection of wood block prints by Mrs. James R. Hopkins, will open at the museum. Meakin's large studio in the museum will be occupied this winter by H. H. Wessel.

Norbert Heermann.

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ART AND BOOK SALES PAST AND TO COME**Coming Volpi Sale**

As already announced, the important sale of the collections formed by Prof. Elia Volpi, of Florence, Italy, the auction of the first part of whose collections was the sale event of last season, will take place at the American Art Galleries in early December. The definite dates of the sale will be announced within a few days.

"Nuggets of History" Sale

At the American Art Galleries Monday eve, a portrait in wax of George Washington by Joseph Wright proved the feature of the opening session of a sale of Americana, and brought \$520 from W. W. Seaman, agent, who made the purchase for an out-of-town collector. The total realized from the session was \$4,613.

A volume descriptive of the "Isle of Pines," by Henry Neville (Cambridge, 1668), went to G. W. F. Blanchfield for \$410, the second highest figure of the sale. Other sales of interest with buyers and prices, were: No. 141—"Eliot's New Testament in the Indian Language" (English title), printed by Samuel Green and Marmaduke Johnson (Cambridge, 1661). G. F. Heartman, \$170.

No. 44—"American Revolution" (History of the War in America), London printed, Boston reprinted (1780), F. W. Morris, \$80.

At the second session Tuesday after, the 251 items dispersed brought a total of \$3,116.50.

No. 413, "An Abridgment of Mr. Hopkin's Historical Memoirs, relating to the Housatunnuk, or Stockbridge Indians," by Samuel Hopkins, (Phila. 1757) an exceedingly scarce work, was purchased by R. H. Dodd, for \$400, the highest figure of the session. No. 445, "Note on the State of Virginia," by Thomas Jefferson, written in 1781, the extremely rare original edition brought \$320, the second highest price from Mr. L. C. Harper.

Other sales were: No. 415, "A Journal of the Proceedings in the Detection of the Conspiracy formed by some white people, in Conjunction with Negro and other slaves, for burning the city of New York," by Daniel Horsmanden, New York, London reprinted (1747) very scarce, C. F. Heartman, \$100. No. 464, "National Songster, or a collection of most admired patriotic songs," by Frances Scott Key (Hagerstown, 1814), L. C. Harper, \$62.

At the third and final session Tuesday night a total of \$3,033 was realized, making a grand total for the entire sale of \$10,760.

Sale of Antique Furniture

The sale of a collection of antique English, French and Italian furniture and objects of art opened at the American Art Galleries, Nov. 21, when 162 lots brought \$8,169.50.

No. 134, a half oval sideboard (Adam period) brought \$480, the top price of the sale, from Mr. Henry Symons.

A French Louis XIV gilt-bronze mantel set went to H. Kauder for \$280, and a pair of half-round card tables (Adam period) brought \$290, from Henry Symons, who was a large buyer. Mr. E. F. Bonaventure paid \$160 for a Louis XVI center table.

(To be continued next week)

Sale of Autographs and MSS.

At a sale of autographs, MSS. and broadsides, conducted by Scott & O'Shaughnessy, 116 Nassau St., Nov. 21, a total of \$1,221 was realized. For a letter, by Col. Theodore Roosevelt, dated July 1, 1911, addressed to State Senator Thomas F. Grady, relative to David B. Hill, Mr. James R. Drake paid \$26.

Last Portion of Broadley Grangerized Books to Be Sold

Early December will see the dispersal at the Hodgson Sale Rooms, 115 Chancery Lane, London, of the remainder of the Broadley collection of rare and grangerized books, reference to the other portions of which appeared in the Burlington for July and November, 1916. Mr. Broadley, who brought the business of "grangerizing" to a fine art, has enriched his volumes with profuse additions of colored engravings, rare portraits, drawings and autograph letters, the whole being bound in the most lavish manner by the best firms of binders.

This fourth and last portion of his library includes among other sets of extreme interest, important extra-illustrated sets on Garrick, Sheridan, Kean, the Kembles and other celebrities connected with the stage as well as collections of autograph letters of the Wesleys, of rare caricatures and several literary biographies of the XVIII and XIX centuries.

Mr. Root an Academician

Hon. Elihu Root was elected a member of the American Academy of Arts and Letters at a meeting Nov. 21 in the Century Club. Two vacancies remained in the Academy membership of fifty.

The directors chosen for the coming year are Dr. Butler and Messrs. Blanchfield, Johnson, Brownell, Hastings, William Dean Howells and William M. Sloan.

Low Prices at Phila. Art Sale

The Phila. Art Galleries in Phila. sold, Monday last, the Joseph Hoover and Wm. E. Thompson picture collections. The sale's best figure was \$4,400, paid for J. J. Henner's "Neville," "Cattle in Pasture," attributed to Troyon, sold for \$3,100, and "The Harvest Field," given to Cazin, fetched \$3,100. A Daubigny "Landscape" was sold for \$3,000; a "Shepherd and his Flock," given to Jacque, went for \$740; a "Pool in the Woods," given to Diaz, for \$750; an "Evening Landscape," given to Cazin, for \$285; an "Evening Sunset," given to Harpignies, for \$235; an "Evening Landscape, France," given to Rousseau, for \$140, and an attributed Corot "Landscape at Fontainebleau," for \$170. An interesting portrait, attributed to Romney, of "Miss Broughton," brought \$240; Herzog's picture of a "Norwegian Waterfall," gold medaled at the Centennial in 1876, was sold for \$290; some \$530 was obtained for an attributed Geo. Inness, entitled "Autumn"; Bridgman's "Amalfi on the Italian Coast" sold for \$240; "The Shepherdess," by Aimé Perret, brought \$370; A. H. Wyant's "Late Autumn," \$350, and a still life, "Fish," by the late Wm. M. Chase, \$200; portraits of his daughters, Blanche and Rosalie, by Thos. Sully, on one canvas, sold for \$140; Winslow Homer's "The Storm" for \$255, Mesdag's "Winter Along the Holland Coast" for \$200 and Frederick Remington's "Indian Scouts" for \$390. A landscape by Bruce Crane, "Early Spring," fetched \$420, and a work by Harry Chase, "Vlissingen Fishermen," Holland, was sold for \$240; "Landscape and Cattle," given to Rousseau, went for \$330.

Sales at Montclair Exhibition.

The following sales have been made at the exhibition of summer sketches by American artists, now at the Montclair Museum: "Autumn" and the "Brook in the Pasture," Olive Black; "Afterglow, Italy," Colin Campbell Cooper; "In a Garden," Emma Lampert Cooper; "Road to the Village," Paul Cornoyer; "The Cypresses Bellagio," "Bellagio, Lake Como," "Woods at Sunset," Charles Warren Eaton and "Near South Egremont, Mass.," H. Bolton Jones.

The exhibition will close Nov. 26 and will be followed by one by a group of modern Americans including D. Putnam Brinley, Geo. Bellows, Randall Davey, Robert Henri, Gifford Beal, Leon Kroll, Allen Tucker, John Sloan, Geo. B. Luks, Augustus Vincent-Tack and others.

Braun & Co. Discontinue Business

Maison Ad. Braun et Cie., Braun & Co., successors, have discontinued their American branch at 13 W. 46 St., N. Y. C., and announce that war conditions and inability to procure stock from their laboratories in Dornach, Alsace, oblige them to make this announcement.

The house will be represented in their line with other art publications, by Mr. G. I. Poznanski (in their employ 20 years), at 74 W. 46 St.

Karl Freund's Bankruptcy

A petition in bankruptcy has been filed against Karl Freund, Inc., decorator and dealer in antiques, at 3 E. 47 St., with a factory at 205 E. 44 St., by Blau, Zalkin & Cohen, attorneys for these creditors: Maurice Denhof, \$1,600; Charles V. Miller, \$100, and Frank Winkler, \$80. Liabilities are stated to be \$150,000 and assets \$80,000. The business was established in 1908 and incorporated in Jan. 1916, with capital stock \$100,000. Blau, Zalkin & Cohen state Mr. Freund had a sale of his at a N. Y. art gallery a few days ago, and goods that were valued at \$125,000 were sold for \$45,000. This big depreciation, together with the war conditions, caused his failure.

ART OF THE ORIENT ON VIEW

An exhibition comprising the collections of Messrs. H. A. Jaehne, of Tokyo, Japan, and Adolphe Grosjean, of Hankow, China, is now on at the galleries of Parish-Watson & Co., 560 Fifth Ave.

These men have lived in the Orient for many years, and through their extensive traveling and knowledge have been able to assemble the comprehensive exhibition now on view, which exemplifies the best work of the pottery from several centuries before Christ up to the XIV century A. D. The art of the potter is shown in all its stages: unglazed, slightly fired gray clay; the earliest of glazes, as usual in the Han dynasty (206 B. C.-220 A. D.); utensils of all sorts and mortuary figures, houses, etc.; sculpture in pottery; incipient porcellaneous stoneware; the many colored soft lead glazes of the great Tang Dynasty (618-906) with the marked advance in technique; the wonderful mortuary figures of that period; early porcelain; the wonderful, single-color and enameled pieces of the Sung Dynasty (960-1279) in which are very important examples of Chien, Ting, Tzu Chou, Chien and Kuangtung wares; the beautiful bowls and incense-burners of the Yuan Dynasty.

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New Gallery for Lincoln Square

A new art gallery to be devoted to modern American paintings will be opened by J. Konig early in December at 1947 B'way, this city. According to present plans the first exhibition will be composed of a group of paintings by twenty-five American artists.

William J. Whittemore has left the Y. M. C. A. building on West 57 St., where he painted for many years, and is now in the Sherwood.

Walter Griffin has returned to N. Y. from Rochester, N. Y., where a group of his oils were recently exhibited, and has opened a studio for the winter in the Hartford Building, Union Square, North, at 17 Street and Broadway.

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Ernest Peixotto has removed from his
studio, 152 W. 57 St., to 137 E. 66 St. for
the winter.

Teresa Bernstein has left the Holbein,
where she has painted for several years,
and has taken a studio at 39 W. 67 St.

Lydia Floret spent the summer studying
at Westport with Ossip Linde. She has
now returned to N. Y. and has rented Wil-
liam M. Chase's old studio on Madison Ave.

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NATIONAL ACADEMY OF DESIGN, Fine Arts Building 215 W. 57 St.
Winter exhibition—Opens Dec. 15, 1917. Works received Nov. 26, 27, 9 A. M. to 5 P. M. only.
NEW HAVEN PAINT AND CLAY CLUB (New Haven, Conn.)
First exhibit of little pictures opens Nov. 26, closes Dec. 8.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

American Museum of Natural History, 77 St. and Central Park W.—Collections McMillan's Crocker Land Expedition.
Arden Gallery, 599 Fifth Ave.—Printed and painted linens and cottons, to Dec. 1.
Art Alliance Galleries, 10 E. 47 St.—Work by master craftsmen, to Dec. 8.
Arlington Galleries, 274 Madison Ave.—Sketches by Ass'n of Women Painters and Sculptors, Dec. 1 to Dec. 22.
Babcock Gallery, 19 E. 49 St.—Opening exhibit of modern Americans. American Society of Miniature Painters, to Dec. 1.
Brooklyn Museum, Eastern Parkway, Brooklyn—A British and an American series of Joseph Pennell's "War Work," and a retrospective exhibition of American paintings organized by Mr. Wm. Henry Fox, through November.
Canessa Galleries, 1 W. 60 St.—Sculpture and furniture of Renaissance period.
Catherine-Lorillard-Wolfe Art Club, 802 Broadway—Works by Ida M. Curtis, Anne G. Morse and Clara Mamre Norton, to Nov. 30.
Daniel Gallery, 2 W. 47 St.—Watercolors by Charles Demuth, oils by Edward Fisk, to Dec. 4.
Ehrich Galleries—Portraits by Stuart and Sully, to Nov. 22.
Ferguson Gallery, 24 E. 49 St.—Works by John Folsom, Nov. 26 to Dec. 8.
Folsom Galleries, 396 Fifth Ave.—Works by seven American painters, to Dec. 1.
Gorham Galleries, Fifth Ave. and 36 St.—First exhibit of the American League of Young Sculptors, to Dec. 1.
John Levy Galleries, 14 E. 46 St.—Oils, watercolors and colored charcoal drawings by Aston Knight, to Nov. 30.
Kennedy & Co., 613 Fifth Ave.—Fine prints, ancient and modern, to Dec. 8.
The Little Gallery, 15 E. 40 St.—Handwrought jewelry by master craftsmen, to Dec. 1.
Long Island Historical Society, Pierrepont St., Brooklyn—Loan exhibit of book-plates and portraits of plate owners, to Dec. 8.
Macbeth Gallery, 450 Fifth Ave.—Paintings and small bronzes of N. Y. by several artists, to Dec. 5.
MacDowell Club, 108 W. 55 St.—Oils by Alice Judson, James Weiland, Frederick K. Detwiller and others, to Nov. 25.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Second annual exhibit of works by group of seven artists, "Painter-Friends," to Dec. 1.
Modern Gallery, 500 Fifth Ave.—Oils and watercolors by André Derain, to Dec. 1.
Montross Galleries, 550 Fifth Ave.—Early Chinese potteries, sculptures and jades, to Dec. 4.
Nat'l Arts Club, 119 E. 19 St.—Annual exhibition of the Books of the Year, under the auspices of the Literary Arts, to Nov. 30.
New York Public Library—Print display of recent additions in the Stuart Gallery (room 316), prints, drawings, and etchings, including examples by Meryon, Whistler and Haden; lithographs by Pissarro, Brangwyn and Odilon Redon; original drawings by Mauve, Rodin, I. Isabey; prints by Durer, Rembrandt, Debucourt, etc. Prints relating to Hudson River School. J. Carroll Beckwith memorial exhibit.
Parish Watson Galleries, 360 Fifth Ave.—Old Oriental porcelains and potteries from noted Oriental collections.
Satinover Galleries, 19 E. 9 St.—Old Masters.
Scott & Fowles, 590 Fifth Ave.—Contemporary art in America.
Sculptors Gallery, 152 E. 40 St.—Sculpture with paintings, through Dec. 10.
Sheridan Square, 133 Washington Place.—Oil and watercolor sketches by Forrest Mann, to Dec. 1.
Touchstone Galleries, 118 E. 30 St.—Paintings of Algeria and America, by Violet Mège, to Dec. 1.
Max Williams' Gallery, Madison Ave. at 46 St.—Prints of old New York, to Nov. 25; models of XVIII and XIX century ships, to Nov. 30.
Whitney-Richards Gallery, Holland House, Fifth Ave.—Paintings by Frank Milton Armington, etchings by Caroline H. Armington, to Dec. 1.

CALENDAR OF AUCTION SALES

American Art Galleries, Madison Square South—Library sets, first editions and colored-plate books, sporting books and prints, including the library of the late James B. Brady. Exhibit Nov. 29, sale, Dec. 3 eve'g; Dec. 4, aft'n and eve'g.
Fifth Avenue Auction Rooms, 333-341 Fourth Avenue—Collection of modern furniture, paintings and bric-a-brac. Exhibit Monday. Sale Nov. 27—Dec. 1, aft'ns.

Mr. James P. Silo, Jr., has enlisted in the U. S. Navy as a Yeoman and sailed on Monday last for "somewhere in England," where he will report to Admiral Sims.

Novelties at the Dealers'

(By the Second Viewer)

It will be a rather bald season for the dealers if they do not bring out something more exciting than the early exhibitions have offered. Without the great Eakins event at the Museum and the little memorial to Carroll Beckwith at the Library, "the season" thus far would be very flat indeed. However, there are some fine isolated things in the galleries.

A Ranger at Ralston's

Ranger occasionally painted a rattling good sky. There is a very brilliant one now at Ralston's, a rolling cloud effect over a landscape, brushed skilfully. The sky has the sunny quality often found in the best Boudins. Indeed, the treatment of this fine Ranger sky is distinctly Boudinesque. The picture as a whole is happily free from cloying Ranger mannerisms and is such a canvas as substantiates the better fame of its painter—the grand old man of the Lyme and Noank colonies.

Stuart at Ehrich's

An unusually fine Stuart is among the Stuart-Sully canvases at the Ehrich Gallery. This Irish Stuart ("Portrait of Mr. Webb") is a worthy example of the fluent style of the early American, whose British period works are so rarely seen here. This Webb portrait suggests in technique the fine Avery Stuarts (portraits of Heath, the engraver, and Ozias Humphrey) all three oval arrangements of a type popularized among the Americans in London by Copley's fine oval portraits of J. Q. Adams, Winslow Warren, Mrs. (Col.) W. S. Smith and Mrs. (Judge) Hay.

James Britton.

J. M. Lichtenauer's Mural

J. Mortimer Lichtenauer has recently completed an over-console mural for Mr. J. Lord of the American Metals Company for the latter's new apartment at 72 St. & Madison Ave., where the painting is now hung. The subject is idealistic and has permitted the artist to give a free rein to his fancy. Youthful nude figures disport themselves in the foreground on a greensward and under a Laburnum tree so admirably painted that one feels tempted to pluck the hanging blossoms, while a landscape background of rolling country is suggestive of Conn. scenes. The color, form and composition are all delightful in which green is the dominant note, but which, so suavely blends into blues and greys that the effect created is one of perfect harmony.

Mr. Lichtenauer returned early this month from his summer home at Green's Farms, Conn., and is now at his N. Y. studio, 24 W. 59 St.

Oils by an Algerian Artist

Violet Mège, a young painter and sculptor who is a native of Algeria, is exhibiting a series of oils at the Touchstone Galleries, 118 E. 30 St., to Dec. 1. Interesting studies of Algeria, redolent of Oriental light and atmosphere, reveal the individuality and originality of the artist. Mlle. Mège studied in Paris under the auspices of the French Government, and her views of France bear the same stamp of individuality and idealism that mark her more exotic work. The same may be said of her studies executed in this country during the past summer. As a portraitist she is possibly at her best, strong interpretation of character, fine color and beauty of line proclaiming her a portrait painter of unusual ability.

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St. Hilda Guild Display

The fourth annual exhibition of the St. Hilda Guild, held during the past week in the offices of Bertram Grosvenor Goodhue, the architect, and patron of the guild, at 2 W. 47 St., has met with its usual success. The exhibits, chiefly ecclesiastical vestments, made according to the historic traditions of the mediaeval and modern Roman forms, were the result of much good work done by the associates of the Guild in obtaining patterns and fabrics from the leading religious houses and ecclesiastical architects in England. Beauty of design and execution marked the principal examples on view.

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